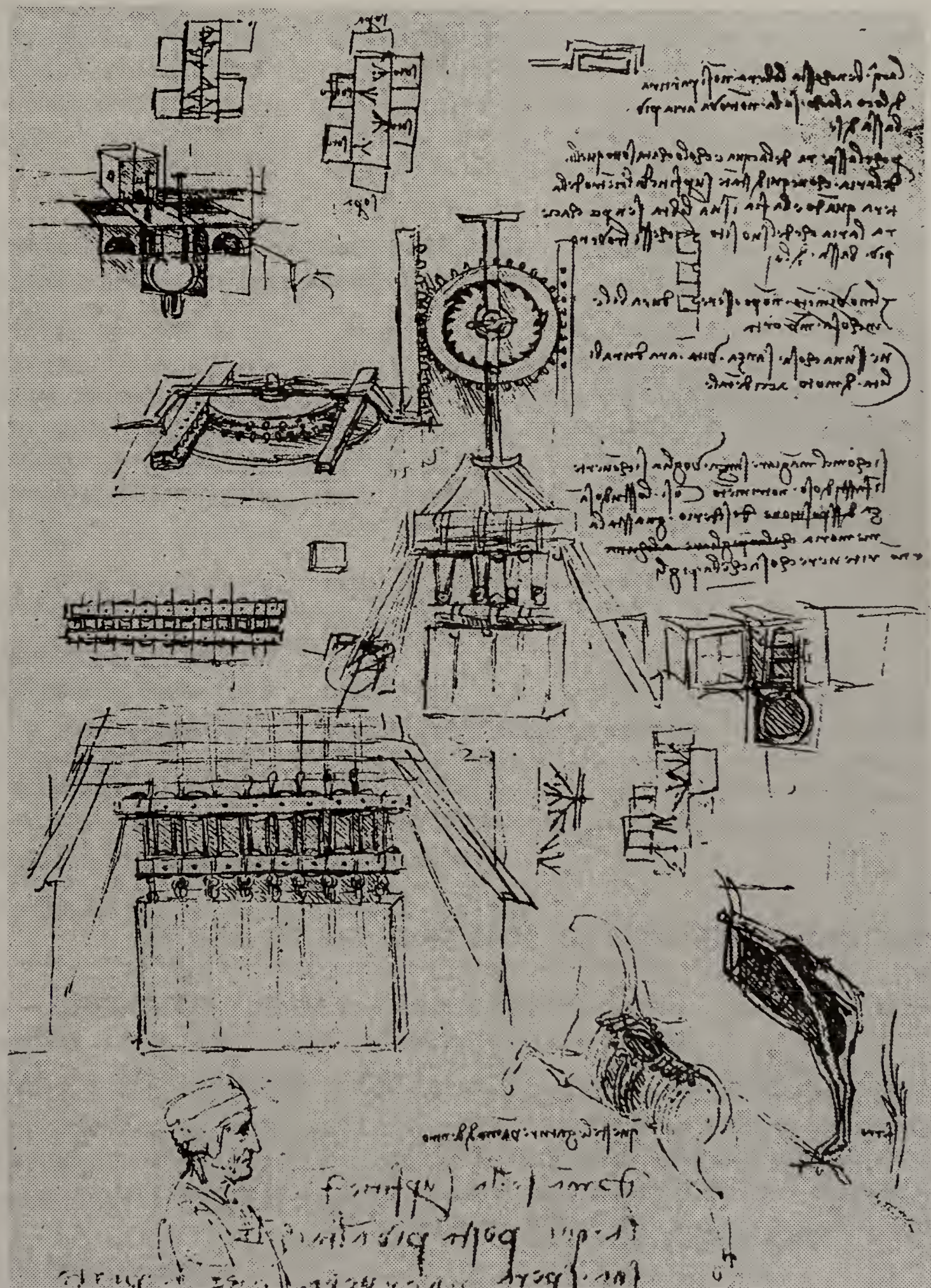


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LEONARDO

da Vinci: The Original Renaissance Man



OCTOBER 9 AND 10, 1998
HERBST THEATRE, SAN FRANCISCO



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A unique lecture/performance program
presented in cooperation with the Consul General of Italy,
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and UC Extension Travel Study Program

LEONARDO DA VINCI: THE ORIGINAL RENAISSANCE MAN

FRIDAY, OCTOBER 9, 1998 8:00 PM TO 10:15 PM

SALLY SCULLY, San Francisco State University, MODERATOR

8:00 PM *Lecture* **LEONARDO DA VINCI AND THE TRANSFORMATION OF EUROPE**
THEODORE K. RABB, Princeton University

Professor Rabb examines the fundamental transformation of western history in the decades around 1500. The esthetic and cultural values associated with the movement we call the Renaissance took hold and a great struggle began that was to fashion new ideas about nature, about war, and about poli-

tics. Although Leonardo did not play a role in all these arenas, we encounter him in so many of them that he deserves to be seen as emblematic of his age — as the embodiment of a period of remarkable vitality and originality that was to shape the world in which we live.

9:15 PM *Musical Performance* **THE FOUR HUMOURS: SUSAN RODE MORRIS**, soprano; **PHEBE CRAIG**, harpsichord; **CHERYL ANN FULTON**, harps; **SHIRA KAMMEN**, vielle

Leonardo da Vinci played the *lira da braccia*, an instrument very similar to the early violin but including extra drone strings for the musical function of playing chords as well as melody: in effect a sort of bowed guitar. He was also interested in the science of acoustics and the writings of Pythagoras and Boethius on music theory and philosophy. His inter-

est in anatomy extended to studies of the unique structure and function of the musician's hands. This program features music from Northern Italy circa 1500, including the standard vocal forms of the time, the *frottola* and *motet*, as well as instrumental intabulations of vocal pieces and dance music.

Io non compro piu speranza (frottola)

Pavana detta Lacrimosa

Non val aqua

Falla con misuras-La Rassa Castiglia

In te Domine

Harpsichord solo

Scaramella

Marco Cara (c.1525)

P.P. Borrono

Inavolatura...Libro ottavo, 1548

Bartolomeo Tromboncino (fl.1500)

Gulielmus (c.1450)

Jusquin d'Ascanio (fl.1500)

Josquin des Pres (1450-1521)

SATURDAY, OCTOBER 10, 1998 10:00 AM TO 4:00 PM

10:00 AM *Lecture* **LIVING ON THE EDGE IN LEONARDO'S FLORENCE**
GENE BRUCKER, Professor of History Emeritus, U.C. Berkeley

Understanding of the art of Leonardo requires a grasp of the turbulence of life in Florence in the late 15th and early 16th centuries: famine, plague; the Pazzi conspiracy; the Savonarolan episode; French occupation of the city in 1494; the overthrow of the

republic; the expulsion of the Medici, and the siege of Florence. Slides and quotations from contemporary letters and diaries illustrate these crises and the Florentine response.

11:10 AM *Lecture* **FROM SCULPTURE TO CANNONS: LEONARDO LOOKS FOR A JOB**
CONSTANCE MOFFATT, Pierce College, Los Angeles

Arguably the best painter of his day, Leonardo was also a military engineer who designed magnificent equestrian monuments, dynastic imagery in a variety of media, as well as war machines; and participated in some of the greatest political maneuvering that Italy had yet witnessed in the fifteenth century.

Leonardo expanded his expertise of all things natural, literary, artistic, and military while at the Sforza court in Milan. But because of the political machinations of his patron, he found himself in an unlikely predicament in at a critical point in his mature development: he was again without a job.

12:00 PM – 1:30 PM BREAK FOR LUNCH

1:30 PM *Musical Performance* **THE FOUR HUMOURS: SUSAN RODE MORRIS**, soprano; **PHEBE CRAIG**, harpsichord; **CHERYL ANN FULTON**, harps; **SHIRA KAMMEN**, vielle

| | |
|--------------------------------|----------------------|
| <i>La Bernadina</i> | Josquin des Pres |
| <i>Dit le borguynon</i> | Anonymous |
| <i>Gagliarda: La traditora</i> | Anonymous |
| <i>Vivo sol di mirati</i> | Serafino dall'Aquila |
| <i>Amorosa</i> | Anonymous |
| Harpsichord solo | |
| <i>El grillo</i> | Josquin des Pres |

2:00 PM *Lecture* **LEONARDO'S GREATEST WORKS: THE LAST SUPPER AND THE MONA LISA**
LOREN PARTRIDGE, U.C. Berkeley

Leonardo's *Last Supper* and *Portrait of Mona Lisa* are perhaps the two most famous works in the history of western art. Professor Partridge reveals how *The Last Supper* radically transforms a 15th century Florentine tradition for decorating end walls of monks' dining halls. In his *Mona Lisa* Leonardo

completely rethought the most essential ingredients of portraiture—lifelikeness, physical animation, and psychic presence—and created an image which is a profound meditation on the process of creation, both in nature and in art.

2:55 PM *Lecture* **INSIDE NATURE'S MIND: LEONARDO DA VINCI'S SCIENCE**
PAULA FINDLEN, Stanford University

The traces of Leonardo's struggle to comprehend nature's forces and replicate them by artificial means are evident in every page of his notebooks and virtually every painting. Why did Leonardo see scientific knowledge as so compelling and so fundamental to

most other areas of human endeavor? Professor Findlen challenges us to consider how, half-century before the Scientific Revolution, Leonardo's science harbored the potential to change the way that people thought about the world and themselves.

3:50 PM *Commentary* **SALLY SCULLY**, San Francisco State University

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SPEAKER AND PERFORMER BIOGRAPHIES

GENE BRUCKER is Professor Emeritus of the Department of History at the University of California, Berkeley. He received a BA and a MA from University of Illinois, a B.Lit. from Oxford University, and a Ph.D. from Princeton University. His many associations include: American Academy of Arts and Sciences; Fellow of the Medieval Academy of America; Acting Director of the Harvard Center for Renaissance Studies, Villa I Tatti, Florence; president of the Renaissance Society of America (1990-91). His related published books are *Renaissance Florence*, 1983; *Giovanni and Lusanna, Love and Marriage in Renaissance Florence*, 1986; and *Florence: the Golden Age, 1138-1737*, 1998, all published by the University of California Press.

PHEBE CRAIG, Harpsichordist, recorded a CD of music for two harpsichords on her own label, and is also producing a series of Plan-Along CD's for treble instruments. She has appeared with the American Bach soloists, and has an excellent reputation as an outstanding musician in the Bay Area and the United States.

PAULA FINDLEN, Associate Professor of Italian History, also teaches history of science and medicine at Stanford University. A graduate of Wellesley College and the University of California, Berkeley, she has written extensively on science and culture in the sixteenth through eighteenth centuries, and on the history of museums. Her first book, *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy*, received the Howard Marraro Prize for best book in Italian history and the Pfizer Prize for best book in History of Science. Currently she is completing *The Daughters of Galileo*, a study of women and science in Italy for which she received a 1998 Guggenheim Award. She is associated with the Renaissance Society of America and the History of Science Society.

CHERYL ANN FULTON, hailed as a "genuine virtuosa of her instrument", is one of the only harpists in the world to have mastered the art of the triple harp. She is also a leading performer of medieval and contemporary folk harps. An internationally recognized recording artist, she can be heard on over twenty albums.

SHIRA KAMMEN received her degree in music from U.C. Berkeley and studied vielle with Margriet Tindemans. A member for many years of Ensembles Alcatraz and Project Ars Nova, and Medieval Strings, she has worked with many groups, from medieval ensembles to a new music group, Ephemeris; and an eclectic ethnic band, Panacea. She has performed and taught internationally and is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips.

CONSTANCE MOFFATT is a professor of Art History at Los Angeles Pierce College. She received her MA in Medieval History at the University of Notre Dame and did further studies in medieval history and art history at the University of Florence. Her Ph.D. in History and Art History is from UCLA, where she wrote a dissertation on Leonardo da Vinci. Publications include studies on Leonardo's patrons in Milan. Currently she is director of a summer art history program in Florence.

SUSAN RODE MORRIS is a singer with unusual and wide ranging repertoire and musical styles. Morris is internationally known for her performances as an early

music singer with Ensemble Alcatraz. She has performed with Philharmonia Baroque, American Bach Soloists, Women's Philharmonic, and the California Bach Society.

LOREN PARTRIDGE received his BA in English from Yale and his MA and Ph.D. in Fine Arts from Harvard. He is Professor of History of Art and Italian Studies at the University of California at Berkeley, where he has taught for thirty years and served twelve years as chair of the Department of History of Art. A specialist in the art and architecture of the Italian Renaissance, he has written numerous articles and seven books, the most recent three of which are *The Art of Renaissance Rome 1400-1600* (Abrams: New York, 1996), *Michelangelo: The Sistine Chapel Ceiling, Rome* (Braziller: New York, 1996), and *Michelangelo: Last Judgment, A Glorious Restoration* (Abrams: New York, 1997). His many prestigious awards include a Fulbright Fellowship, Guggenheim Fellowship, and Getty Senior Research Grant.

THEODORE K. RABB is Professor of History at Princeton University. He received his Ph.D. from Princeton, and subsequently taught at Stanford, Northwestern, Harvard and Johns Hopkins Universities. He is the author of numerous articles and reviews, and has been editor of *The Journal of Interdisciplinary History* since its foundation. Among the books he has written or edited are *The Struggle for Stability in Early Modern Europe*, *The New History*, and *Renaissance Lives*. Professor Rabb has held offices in various national organizations, including the American Historical Association and the Social Science History Association. He was the principal historical advisor for the five-part PBS television series *RENAISSANCE*, nominated for an Emmy following its national broadcast in 1993. He serves on the Advisory Council of Humanities West and participated in past programs *Renaissance Women* and *Galileo's Universe*.

SALLY SCULLY was educated at Smith College and Harvard University. She is Professor of History at San Francisco State University where she teaches the history of Renaissance Italy. She has taught at Harvard, the City University of New York, and Holy Cross College. She has been a consultant to Encyclopedia Britannica Films, Columbia Pictures, the Educational Development Corporation in Cambridge, Massachusetts, and the California Humanities Project. She served as Director of the CSU International Program in Florence. Her own research, on 17th century Venice, has been supported by the NEH and the Gladys Crible Delmas Foundation. Professor Scully serves on the Advisory Board of Humanities West.

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LEONARDO'S LIFE AND TIMES

- 1451 Christopher Columbus is born in Genoa, Italy
- 1452 The Renaissance is blooming in Florence, a trading center ruled by the Medici family, wealthy patrons of the arts.
Leonardo da Vinci is born in Vinci, a small hill town near Florence.
- 1453 The Turks capture Constantinople, ending the East Roman Empire.
- 1455 Johann Gutenberg's method of printing with moveable type is introduced.
- 1469 Lorenzo de' Medici (Lorenzo the Magnificent) becomes ruler of Florence.
Leonardo's artistic career begins as an apprentice in Verrocchio's workshop in Florence, where he learns to draw, paint and sculpt.
Italian author-politician Niccolo Machiavelli is born.
- 1471 Verrocchio's workshop casts and installs a golden ball atop the Florence Cathedral;
Leonardo watches and takes notes.
- 1472 At age 20, Leonardo enters the painter's guild of Florence, enabling him to accept commissions in addition to his work for Verrocchio.
- 1473 Leonardo draws the Arno Valley, his first dated work.
- 1475 Leonardo produces early works like The Annunciation.
Italian painter-sculptor-architect Michelangelo Buonarroti is born in Tuscany.
- 1476 Leonardo is charged with homosexuality and acquitted.
- 1478 The Pazzi conspiracy against Medici rule fails; Lorenzo's authority is confirmed.
Leonardo produces the first sheets of what will become the Codex Atlanticus.
- 1481 Leonardo concludes a contract for an altarpiece, The Adoration of the Magi. He studies water works and flying devices.
- 1482 Leonardo moves to Milan. He offers his services to Duke Ludovico Sforza, who commissions him to build a giant statue of a horse and rider.
In Rome, Botticelli, Ghirlandaio, Perugino, and other artists paint frescoes in the Sistine Chapel.
- 1483 Leonardo concludes a contract for the Virgin of the Rocks.
Italian painter Raphael Santi is born in Urbino.
- 1490 Leonardo draws the Study of Human Proportion based on Vitruvius' work.
- 1492 Leonardo visits Rome. He designs costumes for the wedding of Ludovico il Moro and Beatrice d'Este.
Lorenzo the Magnificent dies.
Christopher Columbus reaches Cuba and Haiti.
- 1493-94 The Nuremberg Chronicle, an illustrated world history, is published in Latin and German. The French invade Italy; in Florence, the Medici are driven from the city.
- 1495-97 Leonardo works on his fresco The Last Supper in the S. Maria delle Grazie, in Milan.
- 1498 Leonardo produces many scientific and technical drawings.
Duke Ludovico Sforza gives him a vineyard in recognition of his services.
Vasco da Gama discovers a sea route to India.
- 1499 The French conquer Milan.
Leonardo leaves Milan with this friend, the mathematician Luca Pacioli.
- 1500 Leonardo returns to Florence.
The French capture Duke Ludovico Sforza.
- 1502 Leonardo works for Cesare Borgia as an architect and military engineer, studying war machines and fortifications; he meets Machiavelli.
- 1503 Leonardo starts his masterpiece, the Mona Lisa.
- 1504 Leonardo works on his fresco, Battle of Anghiari. His father, Ser Piero, dies.
Michelangelo completes his large statue, David.
Raphael moves to Florence, where he is influenced by Leonardo's work.
- 1505 Leonardo abandons work on Battle of Anghiari. He produces studies on the flight of birds.
- 1506 Christopher Columbus dies.
Leonardo travels to Milan again. Accepting Pope Leo X's invitation to Rome, he spends three years in his service and delves deeper into his mathematical and scientific studies.
- 1508-1509 Leonardo returns to Milan, studying geology and anatomy.
Michelangelo is commissioned to paint the ceiling of the Sistine Chapel.
The mathematician Luca Pacioli publishes Divina Proportione, illustrated by Leonardo.
- 1510 Leonardo conducts research on astronomy and mechanics; he designs the horizontal water wheel.
- 1512-1515 The Medici return to power in Florence.
Michelangelo completes work on the Sistine Chapel ceiling.
Machiavelli writes The Prince and forms the Florentine militia, the first national army.
Leonardo enters the service of Cardinal Giuliano de' Medici in Rome.
In 1512, the French lose Milan, recapturing it in 1515.
- 1516 Leonardo travels to France at the King's invitation, taking the Mona Lisa and other works with him, and moves into Cloux Castle near Amboise. He draws Self-Portrait.
Michelangelo finishes Moses. Thomas More writes Utopia.
- 1518 Leonardo designs stage sets for the wedding of Lorenzo de' Medici and a niece of the French king.
- 1519 Portuguese navigator Ferdinand Magellan leaves Europe to sail around the world.
His health declining, Leonardo writes his will on April 23, leaving the Mona Lisa to the King of France and his notebooks and sketches to longtime friend Francesco Melzi. He dies at Cloux, France, on May 2.

**Permission to use this timeline was graciously permitted by the Boston Museum of Science, whose exhibit, *Leonardo da Vinci, Scientist, Inventor, Artist* was presented March 3rd to September 1st of 1997. The timeline first appeared in their brochure for the exhibit. Science kits, for use by teachers, are available from the museum as part of a rental program; one for Leonardo is included. Information is available in the lobby.

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SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER HERBST THEATRE

Owned and operated by the City & County of San Francisco through the Board of Trustees of the War Memorial. The Honorable Willie L. Brown, Jr., Mayor, City and County of San Francisco

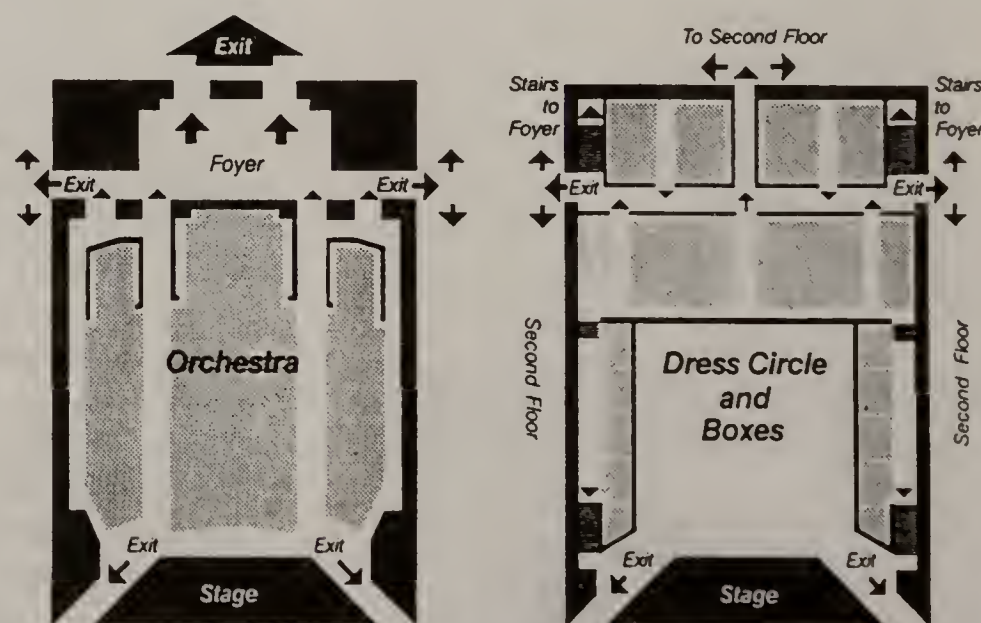
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A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET IN CASE OF FIRE PLEASE DO NOT RUN - WALK THROUGH THAT EXIT.

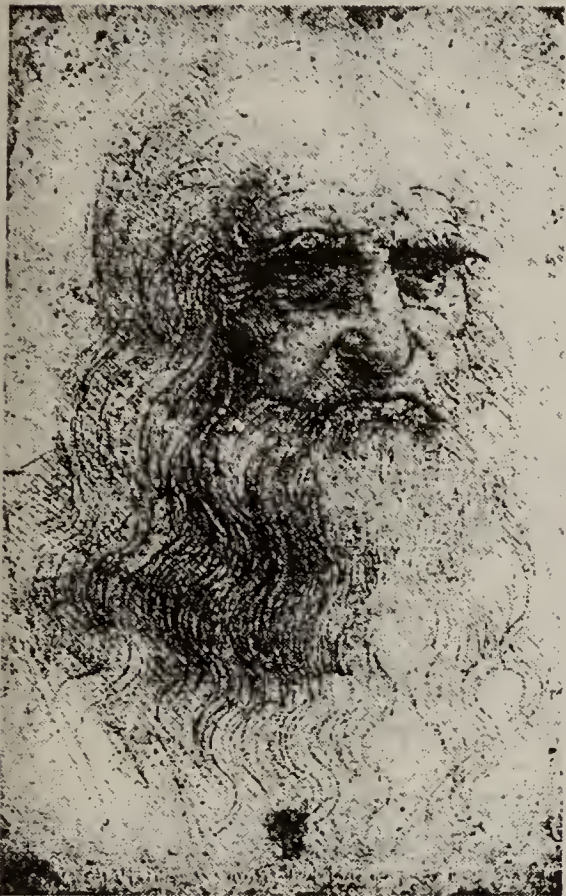


HUMANITIES WEST

FALL, 1998

NEWS

« exploring history to celebrate the mind and the arts »



• LEONARDO •

The term "Renaissance Man" suggests a person, man or woman, of many accomplishments. It conjures the image of someone with a broad spectrum of interests and knowledge, at home with the complexities of life, a keen observer of every part of the whole. The name Leonardo da Vinci is one of the most acknowledged and familiar that we associate with the epitome of a Renaissance man.

Leonardo's stature and creative genius are without question. His name brings to mind immediately the images and devices for which he is famous—the *Mona Lisa*, the *Last Supper*, the design of a flying machine. It is incredible to note that this recognition, admiration and influence is based on very few completed works—17 paintings, numerous sketches for machines, statues and lovely renderings of nature's wonders, the Codices. Even the unfinished works had an enormous influence on his contemporaries and still dazzle us today. We admire the detail, the desire to find out how things work, the scientific eye, the artist's eye that scrutinized nature and man. Leonardo tried to express his immense knowledge of the world.

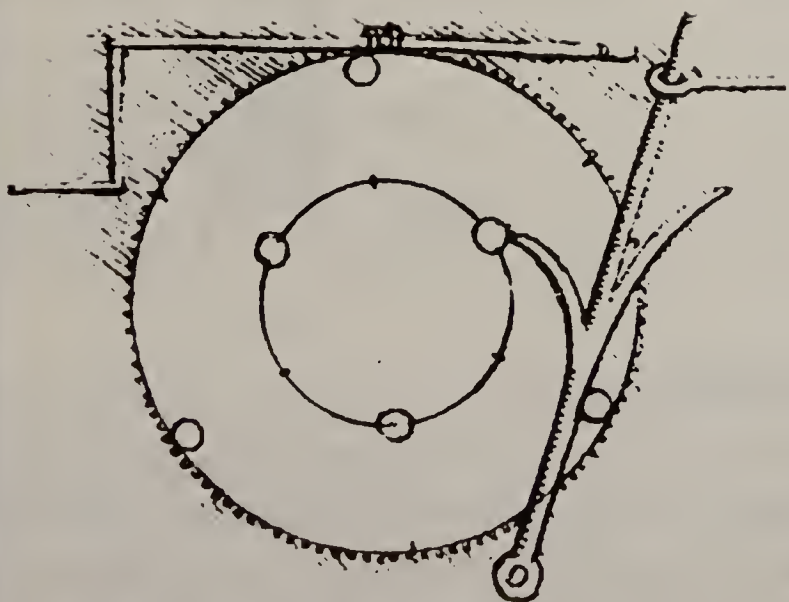
In his paintings, he applied his knowledge of form in action arrived at by keen observance, inventiveness, and draughtsmanship. His paintings and sketches show his use of rhythmic design and organization.

An overview of Leonardo's life and legacy confirms that anything complicated fascinated him. In art, once the composition was solved, he often lost interest. Much that he worked on was only partially complete—it seems apparent that the observation of things around him excited his intellect—he collected, experimented—and then moved on to the next enticing problem. Leonardo's finished products are few, but he left us lavish documentation of his processing all that he could observe. His fascination with recreating the natural abilities of observed creatures and the forces of nature in drawings of intricate mechanical devices fill pages of his notebooks.

Leonardo was born at Vinci in 1452, and apprenticed in the Studio of Andrea Verrocchio (1435-1488), who was known primarily as a sculptor. Leonardo set forth on his own in 1476. In 1483 he moved to Milan in the service of the Sforza family.

The following letter was written by Leonardo to Ludovico Sforza while applying for service with that duke in Milan, around 1482. This letter draws a portrait of Leonardo as he saw himself and his abilities. Here is Leonardo on Leonardo:

Continued on page 5



Handwritten text in Leonardo's script, likely a note or a signature related to the drawing above.

MECHANICAL MARVELS: *Invention in the Age of Leonardo*

Special free program presented by Italian Cultural Institute
in cooperation with Humanities West

THURSDAY, OCTOBER 1, 1998 AT 6:00 PM

Professor Paolo Galluzzi, Director of Istituto di Storia della Scienza, Florence, presents the CD-ROM of the acclaimed exhibit in Florence and New York. He provides tangible evidence that Leonardo's "universal" experience—embracing art, technology and science—was the creative culmination of the renewal of knowledge that flourished throughout the Renaissance. This exceptional program will take place at the Italian Cultural Institute, 425 Bush Street. Reservations required: please call 415/391-9700.

Friends Docent Tour of Legion of Honor

Immerse yourself in Leonardo's Renaissance! A special docent tour of the Museum of the Legion of Honor's Italian Renaissance collection has been scheduled for Humanities West Friends Saturday, September 26th at 11:00 am. The tour will be approximately one hour long. After the tour, enjoy the rest of the museum's wonderful collections and/or enjoy coffee or lunch at the cafe. Reserve a place by calling Pat Bassett at the Humanities West office 415/391-9700. Space is limited to a maximum of 20; we'll need a minimum of 10.

Other Events related to Leonardo and Italy:

Italian Cultural Institute: "Mechanical Marvels in the Age of Leonardo"
Thursday, October 1, 6:00 pm. Illustrated lecture by Professor Paolo Galluzzi, Director of Istituto di Storia della Scienza, Florence. Free, reservations required 415/391-9700. See article, page 1.

For a Fall Calendar of events at the Italian Cultural Institute, please call 415/788-7142.

Renaissance Pleasure Faire, Black Point-Novato, Marin County. Saturdays and Sundays, 10 am to 7 pm, through September 7. Call 800-52-FAIRE. www.renfair.com.

Museo ItaloAmericano: Exhibition: Artists Who Look Back: Spirituality in Contemporary Art, September 9 through November 29, 1998. Reception September 9, 5:30 pm–7:00 pm. Marina District at Fort Mason Center, Building C. Museo hours are Wednesday through Sunday, noon to 5:00 pm. The exhibition brings together works that have the "look" of Renaissance and post-Renaissance art by contemporary Italian and Italian-American artists. Information: 415/673-1757.

New Humanities West Associate Director

Former Associate Director Heather Sterner has "passed the torch" to Pat Bassett, a long-time member of the Humanities West family. Pat has attended many of our past programs; her husband, Tom Bassett has served on the HW Board of Directors

and is a past Chairman. It isn't hard to see that Pat brings great enthusiasm for the mission of HW, along with a background in administration, a degree in English Literature from Willamette University in Salem Oregon, and a great

interest in art and art history. *California Gold* was her first program as Associate Director—we look forward to her contribution to the continuing evolution of the magic and success of Humanities West.

Message from the Chairman:

Dear Friends,

This has been a busy year, full of new programs and new issues for Humanities West. The Board of Directors has been focusing on planning for next year's programs. Feedback from program attendees continues to be overwhelmingly positive; however, our attendance has diminished significantly over the past two years. We have been staring into our (cloudy) crystal ball to discover ways to make up for \$40,000 in net losses accumulated over the past two years. Because we wish to continue to "explore history to celebrate the mind and the arts" your Board of Directors has taken the following actions:

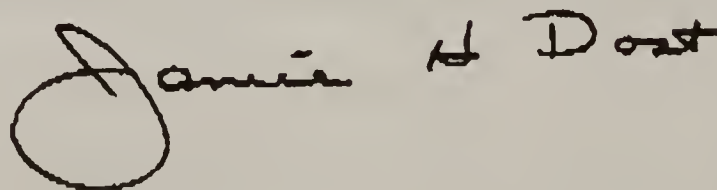
1. We have planned, with the assistance of our distinguished Advisory Committee, what we believe to be an unusually strong program year for 1998-99.
2. We are offering our Friends and other supporters a discounted season subscription.
3. We are exploring venues other than Herbst Theater for the short term of Herbst's earthquake renovations (beginning in 2000) and perhaps for the long term as well.
4. We are striving to offer more high quality professional Friday night entertainment to support our program themes and to attract additional attendees.
5. We will be initiating a membership fund raising drive to renew the commitment of current Friends and to attract new ones.

Please give us plenty of feedback on the subject, content, and presentation of our programs. I urge that you take advantage of our subscription package, attend all of our programs this year, and enjoy the special discount.

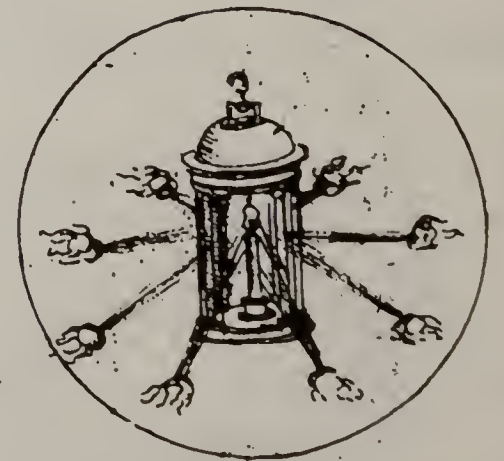
We need your help to be successful in our efforts. Please help publicize our programs to your friends and urge them to accompany you to one or both days of a program that interests them. And please consider upgrading your donorship level in Humanities West. Benefits to donors increase at each level and your contribution is now fully tax deductible.

Thank you for your past support and your continuing participation in the Humanities West family. With your help, Board and Advisory Committee efforts, excellent programs, and increasing membership, Humanities West can continue to offer our unique cultural contribution to the Bay Area.

Sincerely,



Janice Dost



Message from the Executive Director:

AUDIENCE RESPONSE

What makes Humanities West unique?

"I know of no other place where I can learn so much in such a short time."

"I like seeing the scholars who write the books I read, and being able to ask them questions."

"I can really immerse myself in the history of a place I have traveled or plan to travel."

What programs have you enjoyed the most?

"I especially like the programs on topics where I know almost nothing before I go in."

"Harlem."

"Jefferson."

"The programs have been getting better."

"The early music programs were the best."

How important is Humanities West to you?

"I never miss a program unless I'm out of town."

"I reserve my tickets as soon as I get the order form."

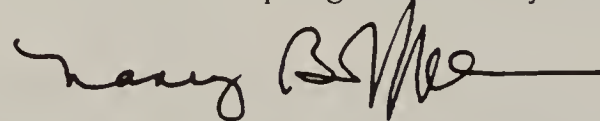
"It helps keep my mind alive."

Friends of Humanities West know we support a unique place for public discourse on our cultural heritage. Scholars themselves may be able to explore humanities topics in depth at university conferences, and there are adult education courses or extended lecture series at other institutions for those who have the time: but only Humanities West offers explorations of specific historical themes in day-and-a-half (or even one-day) programs, transporting you from Herbst Theatre to an exotic time and place with a scholar as your guide.

When we ask audience members how they found out about Humanities West, the usual answer is "from a friend." For 1998-99 Season ticket subscribers, we are offering a special incentive to you to bring a friend: for each season ticket you purchase, you will receive one free ticket to the program of your choice, which you may give to someone who you would like to introduce to Humanities West.

Thank you for telling your friends about HW; for your participation in our market surveys of the past year, and for your generous contributions to Humanities West.

I look forward to seeing you at *Leonardo* October 9 and 10 and at all our programs this year.



Nancy Buffum

Golden Nuggets from the California Program Survey

Thank you to those (70%) of you who took the time to fill out our questionnaire at the *California Gold* program. We received a gold mine of important information that will help us with future Humanities West programs.

We discovered how you found out about *California Gold*, where you came from to participate, and what other topics have attracted you. We learned that you have a strong appreciation for music.

How: 80% of those who attended both Friday and Saturday had received a *California Gold* brochure in the mail. Of Friday-only attendees, 43% had received a brochure in the mail. Two-thirds of the audience saw an announcement of the

California Gold program in a publication; the most common being the SF Chronicle and /or S.F. Examiner (26%) followed by the SF Historical Society newsletter, the Contra Costa Times, Sunset Magazine, the Bay Guardian, and the Fromm Institute newsletter.

WHERE: We found out that nearly half of the *California Gold* audience was from San Francisco, while the other half came from 42 other towns and cities in California.

WHO: Many *California Gold* participants have subscriptions to other organizations. Most popular are the San Francisco Opera and San Francisco Symphony, but the broad spectrum of subscriptions includes: Oakland East Bay Symphony,

Opera San Jose, San Jose Symphony, Philharmonia Baroque, California Symphony, New Century Chamber Orchestra, Diablo Light Opera, West Bay Opera, L.A. Opera, Marin Theatre Pocket Opera, Bach Choir, Berkeley Symphony and Vallejo Symphony.

One result of these "nuggets" is that we will be advertising our next program—*Leonardo da Vinci: The Original Renaissance Man*—on KDFC Classical radio station 102.1 FM, which reaches over 400,000 listeners across all counties of the Bay Area. Listen for these announcements on KDFC beginning in September.

Congratulations to our RAFFLE WINNERS!

You may remember that when you filled out an audience survey form at the Humanities West program *California Gold: The Lure and the Legacy* you were given the enticement of possibly winning two free tickets to the entire 1998-99 Humanities West program season. Our two winners have been chosen and notified of their good luck. We thank everyone who participated in our

survey. The information was appreciated and valuable to our organization.

Richard Rowe of Palm Springs and **Paula Miller** of Berkeley hit the lucky strike. In the true spirit of the Gold Rush, the rest of you saw the Elephant...

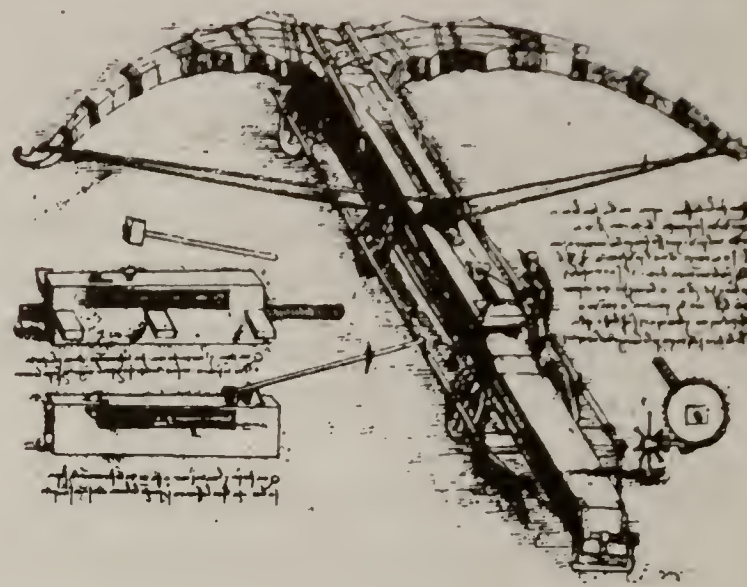
Schedule of LEONARDO DA VINCI: *The Original Renaissance Man*

SALLY SCULLY (San Francisco State University), moderator

Friday, October 9, 1998 8:00 pm – 10:15 pm

8:20 pm *Lecture:* **LEONARDO DA VINCI AND THE TRANSFORMATION OF EUROPE**
 THEODORE K. RABB (Princeton University)

Professor Rabb returns to Humanities West to examine the fundamental transformation of western history associated with the movement we call the Renaissance and the great struggle to fashion new ideas about nature, about war, and about politics. Although Leonardo did not play a role in all these arenas, we encounter him in so many of them that he deserves to be seen as emblematic of his age—as the embodiment of a period of remarkable vitality and originality that was to shape the world in which we live.



9:15 pm *Musical Performance:* **THE AGE OF LEONARDO "THE FOUR HUMOURS"** (SUSAN RODE MORRIS, soprano; PHEBE CRAIG, harpsichord; CHERYL ANN FULTON, triple harp; SHIRA KAMMEN, violin)

The ornate and passionate music of Leonardo da Vinci's time comes to life through sacred and secular texts and distinctively Italian improvisations. The ensemble plays period instruments, featuring the unusual and beautiful triple harp of Cheryl Ann Fulton.

Saturday, October 10, 1998 10:00 am – 4:00 pm

10:00 am *Lecture:* **LIVING ON THE EDGE IN LEONARDO'S FLORENCE**
 GENE BRUCKER (Professor of History Emeritus, U.C. Berkeley)

Understanding the art of Leonardo requires a grasp of the turbulence of life in Florence in the late 15th and early 16th centuries: famine, plague; the Pazzi conspiracy; the Savonarolan episode; French occupation of the city in 1494; the overthrow of the republic; the expulsion of the Medici, and the siege of Florence. Professor Brucker illustrates his analysis of this fascinating era with slides and quotations from contemporary letters and diaries.

11:10 am *Lecture:* **FROM SCULPTURE TO CANNONS: LEONARDO LOOKS FOR A JOB**
 CONSTANCE MOFFATT (Pierce College, Los Angeles)

Arguably the best painter of his day, Leonardo was also a military engineer who designed magnificent equestrian monuments, dynastic imagery in a variety of media, as well as war machines. He expanded his expertise of all things natural, literary, artistic, and military while at the Sforza court in Milan. But because of the political machinations of his patron, he found himself in an unlikely predicament in at a critical point in his mature development: he was again without a job.

12:00 – 1:30 pm Break for Lunch

1:30 pm *Musical Performance:* **"THE FOUR HUMOURS"** (SUSAN RODE MORRIS, soprano; PHEBE CRAIG, harpsichord; CHERYL ANN FULTON, triple harp; SHIRA KAMMEN, violin)

2:00 pm *Lecture:* **LEONARDO'S GREATEST WORKS: THE LAST SUPPER AND THE MONA LISA**
 LOREN PARTRIDGE (U.C. Berkeley)

Distinguished art historian Loren Partridge reveals how *The Last Supper* radically transforms a 15th century Florentine tradition for decorating end walls of monks' dining halls. In his *Mona Lisa* Leonardo completely rethought the most essential ingredients of portraiture and created an image which is a profound meditation on the process of creation, both in nature and in art.

3:00 pm *Lecture:* **INSIDE NATURE'S MIND: LEONARDO DA VINCI'S SCIENCE**
 PAULA FINDLEN (Stanford University)

Why did Leonardo see scientific knowledge as so compelling and so fundamental to most other areas of human endeavor? Professor Findlen artfully explores Leonardo's struggle to comprehend nature's forces and replicate them by artificial means, evident in every page of his notebooks and virtually every painting.

3:45 pm *Commentary:* **SALLY SCULLY**, moderator (San Francisco State University)

• LEONARDO •

Continued from page 1

Most Illustrious Lord,

Having now sufficiently considered the specimens of all those who proclaim themselves skilled contrivers of instruments of war, and that the invention and operation of said instruments are nothing different to those in common use; I shall endeavor without prejudice to anyone else, to explain myself to your Excellency, showing your Lordship my secrets, and then offering them to your best pleasure and approbation to work with effect at opportune moments as well as all those things which in part shall be briefly noted below.

1. I have a sort of extremely light and strong bridges, adapted to be most easily carried, and with them you may pursue, and at any time flee the enemy; and others secure and indestructible by fire and battle, easy and convenient to lift and place. Also methods of burning and destroying those of the enemy.
2. I know how, when a place is besieged to take water out of the trenches and make endless variety of bridges and covered ways and ladders, and other machines pertaining to such expeditions.
3. Likewise, if, by reason of the height of the banks or the strength of the place and its position, it is impossible when besieging a place to avail oneself of the plan of bombardment, I have methods of destroying every rock or other fortress, even if it were founded on a rock.
4. Again, I have kinds of mortars most convenient and easy to carry, and with these can fling small stones almost resembling a storm, and with the smoke of these

causing real terror to the enemy to his great detriment and confusion.

9. And when the fight should be at sea, I have kinds of many machines most efficient for offense and defense, and vessels which will resist attack of the largest guns and powder and fumes.
5. Likewise, I have means by secret and tortuous and ways made without noise to reach a designated [spot] even if it were needed to pass under a trench or a river.
6. Likewise, I will make covered chariots, safe and unattackable, which entering among the enemy with their artillery, there is no body of men so great but they would break them. And behind these the infantry could follow quite unhurt and without hindrance.
7. Likewise, in case of need I will make big guns, mortars and light ordnance of fine and useful forms, out of the common type.
8. Where the operation of bombardment should fail, I would contrive catapults, mangonels, trabocchi and other machines of marvelous efficacy and not in common use. And, in short, according to the variety of cases, I can contrive various and endless means of offense and defense.
10. In time of peace I believe I can give perfect satisfaction and to the equal of any other in architecture and the composition of buildings public and private, and in guiding water from one place to another. Likewise, I can carry out sculpture in marble, bronze or clay, also in painting whatever may be done and as well as any other be he who he may.

Again, the bronze horse may be taken in hand which is to be to the immortal glory and eternal honor of the prince your father of happy memory, and of the illustrious house of Sforza.

And, if any of the above-named things seem to anyone to be impossible or not feasible, I am ready to make the experiment in your park or in whatever place may please your Excellency, to whom I commend myself with the utmost humility,

—Leonardo

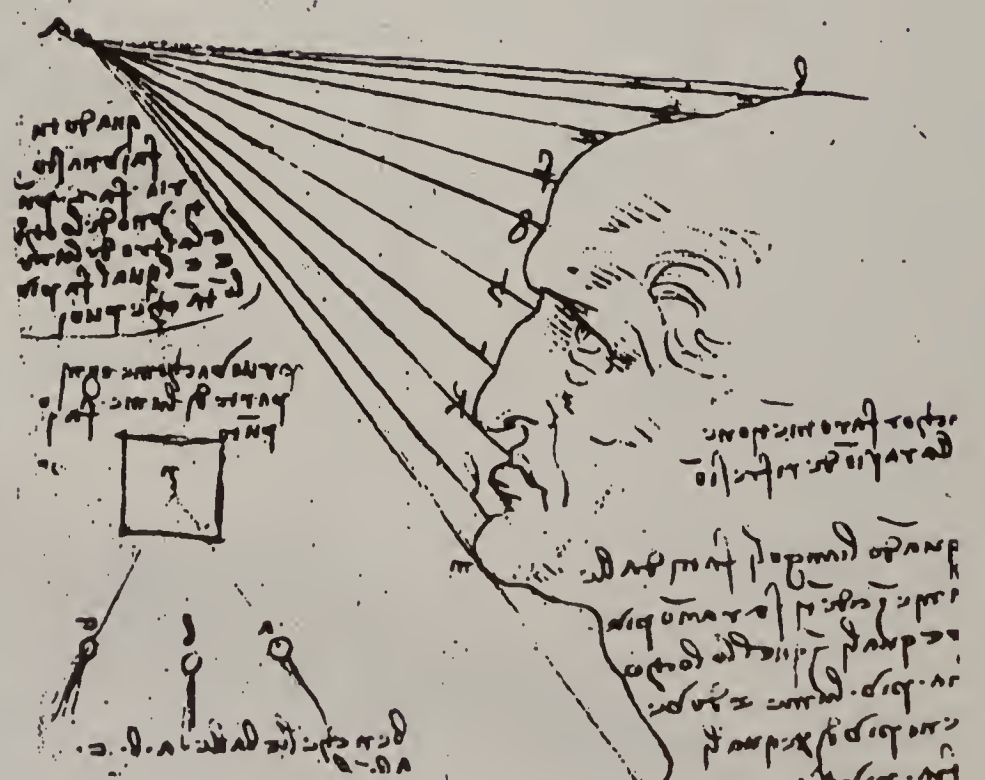
[Excerpt from Jean Paul Richter: The Literary Remains of Leonardo da Vinci, second edition by Jean Paul Richter and Irma A. Richter (London-New York-Toronto, 1950), Vol. II, pp.325-327.]

After Milan, Leonardo found himself in the service of other well known patrons such as the infamous Cesare Borgia in Florence, as engineer, architect and map-maker. He returned to Milan under Louis XII, then moved to Rome in the service of Giuliano de Medici—all in an attempt to balance his livelihood and his numerous talents. In 1516, Francis I invited Leonardo to his court in Amboise, France. Here in a small chateau at Cloux, he spent the last three years of his life.

Leonardo da Vinci's life was as complex as his interests. His contributions to art, science, in short, to every conceivable subject, bring him as close to our vision of a Renaissance man as anyone before or since.

Past things shed light on future ones; the world was always of a kind; what is and will be was at some other time; the same things come back, but under different names and colours; not everybody recognizes them, but only he who is wise and considers them diligently.

—FRANCESCO GUICCIARDINI



Suggested Reading for *Leonardo: The Original Renaissance Man*

Books on this list which are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza are indicated by an asterisk. The names of authors who are speakers at *Leonardo* are indicated in **bold** type.

Serge Bramly **Leonardo, The Artist and the Man*
(Penguin Books, 1988)

Gene Brucker **Renaissance Florence*, 1983;
**Florence: the Golden Age, 1138-1737*,
1998,
The Society of Renaissance Florence (New
York, 1971)ed. (all published by the
University of California Press)

Guilia Calvi **Histories of a Plague Year* (University of
California Press, 1989)

Fairbrother &
Ishikawa **Leonardo Lives* (Seattle Art
Museum, 1997).

Paula Findlen **Possessing Nature: Museums, Collecting,
and Scientific Culture in Early Modern Italy*
The Daughters of Galileo

Felix Gilbert *Machiavelli and Guicciardini* (Princeton UP,
1965)

John R. Hale *Florence and the Medici* (London, 1977)

Kemp, Martin *Leonardo da Vinci: Artist, Scientist, Inventor*
(Yale, 1992)

Michael Levey **Florence: a Portrait* (Harvard UP, 1996)

Loren Partridge **The Art of Renaissance Rome 1400-1600*
(Abrams: New York, 1996)
**Michelangelo: The Sistine Chapel Ceiling*,
Rome (Braziller: New York, 1996)
**Michelangelo: Last Judgment, A Glorious*
Restoration (Abrams: New York, 1997)

Carlo Pedretti *A Study in Chronology and Style*
Leonardo, Architect

Theodore K. Rabb **The Struggle for Stability in Early Modern*
Europe
New History
Renaissance Lives.

John Stephens *The Fall of the Florentine Republic*
1512-1530 (Oxford UP, 1983)

Donald Weinstein *Savonarola and Florence* (Princeton UP, 1970)

CATALOGS AND CDS

Mechanical Marvels: Invention in the Age of Leonardo — Paolo Galluzzi,
text. Exhibit organized by the Istituto E Museo Di Storia Della
Scienza, Florence and FINMECCANICA.

CD also available, produced by the Istituto E Museo Di Storia Della
Scienza. Available through Italian Cultural Institute.

CALL FOR VOLUNTEERS

Humanities West volunteers contribute to the success of every program. These dedicated people assemble the newsletter mailing, update our mailing list, tabulate audience surveys and serve as ushers at our programs. Humanities West wouldn't be the same without YOU! We rely on and benefit greatly

from the special skills and interests each volunteer brings us. This is a place where you can really make a difference! Interested in the humanities and lively conversation? Call the HW office (415/391-9700) and talk to Pat Bassett to find out when the next opportunity to join the group will be.



Meet our fascinating lecturers at the Speakers' Dinner at Vivande

Sponsors, Patrons and Fellows of Humanities West are invited to join our speakers for dinner on Friday evening, October 9, at **VIVANDE** in Opera Plaza. This excellent restaurant is located at 670 Golden Gate Avenue, within easy walking distance of the theatre. We will convene at the restaurant at 5:30 p.m.

Meet our Speakers at Indigo during the Friends' Luncheon

INDIGO serves delicious food in a sophisticated setting. Friends of Humanities West are cordially invited to join us on Saturday, October 10th, between the morning and afternoon sessions of the program. **INDIGO** is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters.

Special Offer to Season Ticket Subscribers: FREE Ticket For a Friend

For each season ticket you purchase, you will be sent a free ticket coupon which is redeemable at the Herbst Theatre Box Office for the 1998-99 program of your choice. Give this coupon to a friend you would like to introduce to Humanities West. Coupons will be mailed with your season tickets. Order deadline for receiving your free coupon: September 11.



Speakers' Dinner and Friends Luncheon Reservations Form for the Leonardo program, October 9 and 10, 1998

- ☐ **Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.**

Please reserve _____ place(s) in my name for dinner Friday night, October 9, at **VIVANDE**, 670 Golden Gate, at 5:30 p.m. Enclosed is my check, payable to Humanities West, for **\$55** per person.

- ☐ **Yes, I am a Friend of Humanities West and would like to attend the Friends Luncheon.**

Please reserve _____ place(s) in my name for luncheon at **INDIGO**, 687 McAllister Street, on Saturday, October 10th. Enclosed is a check, payable to Humanities West, for **\$39** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____

Please return this form to Humanities West, 211 Sutter Street, Suite 601, San Francisco, CA 94108. Telephone: 415/391-9700 fax: 391-9708.

1998-99 SEASON TICKETS

ALL SEATING IS RESERVED

LEONARDO DA VINCI: *The Original Renaissance Man* – October 9 and 10, 1998

BERLIN in the TWENTIES: *Metropolis on the Edge* – February 26 and 27, 1999

A SPANISH PARADISE: *The Moors in Andalusia* – April 23 and 24, 1999

Yes! I would like to order season tickets:

| | | | | Quantity | Total |
|---|------------------|--------|---|----------|----------------|
| <input type="checkbox"/> Friday and Saturday | SAVE \$30 | \$135. | × | _____ | = \$ _____ |
| Friday and Saturday handling fee: | | \$2. | × | _____ | = \$ _____ |
| <input type="checkbox"/> Friday Evenings | SAVE \$15 | \$75. | × | _____ | = \$ _____ |
| <input type="checkbox"/> Saturday Days | SAVE \$15 | \$60. | × | _____ | = \$ _____ |
| Friday or Saturday handling fee: | | \$1. | × | _____ | = \$ _____ |
| Enclosed is my check payable to CITY BOX OFFICE | | | | | Total \$ _____ |

FRIENDS OF HW TICKETS FOR LEONARDO — OCTOBER 9 & 10, 1998

| ALL SEATING IS RESERVED | Quantity | General | Quantity | Teacher/Student | Total |
|--|----------|---------|----------|-----------------|-------|
| Friday and Saturday, Oct. 9 & 10, 1998 | | 50 | | 45 | \$ |
| Mail/fax handling fee per ticket | | 2 | | 2 | \$ |
| Friday, Oct. 9, 1998, 8 pm–10:15 pm | | 30 | | 25 | \$ |
| Saturday Oct. 10, 1998, 10:00 am–4:00 pm | | 25 | | 20 | \$ |
| Mail/fax handling fee per ticket | | 1 | | 1 | \$ |

☐ Enclosed is my check payable to CITY BOX OFFICE

GRAND TOTAL \$

NOTE: Tickets are non-refundable. Luncheon is **not** included.

Name _____

Telephone _____

Street _____

City _____

State _____

Zip _____

☐ Charge my credit card: ☐ Visa ☐ MasterCard. Acct No: _____

Expires: _____

Print name on Credit Card: _____

Signature _____

PLEASE MAIL OR FAX CITY BOX OFFICE.

153 Kearny St., Suite 402, San Francisco, CA 94108.

Fax: 415/986-0411

1998-99 HUMANITIES WEST PROGRAMS

Assure yourself excellent reserved seats to the full season. Please see season ticket order form, page 7.

Berlin in the Twenties: That Brilliant, Glamorous, Dazzling, Decadent Decade

February 26 and 27, 1999

Friday 8:00 pm to 10:15 pm **Berlin Cabaret**

Humanities West presents the American premiere of Tim Fischer, rising star of contemporary Berlin cabaret. Fischer's sultry voice and provocative charm evoke the smoky theater clubs that captivated Berliners in the glittering period between the wars. Acclaimed speaker Peter Jelavich describes the role of cabaret's irreverent culture in the transformation of

Berlin from staid capital of Imperial Germany to dynamic, modern metropolis.

Saturday, 10:00 am to 4:00 pm: That Brilliant, Glamorous, Dazzling, Decadent Decade

Explore the fabulous Twenties, when Berlin briefly replaced Paris as the artistic and intellectual capital of Europe. During this brilliant era Germany produced true giants in all branches of the arts, including Walter Gropius, George Grosz, Bertolt Brecht, Kurt Weill, Thomas Mann, Fritz Lang, and the incomparable Marlene Dietrich. Leading scholars and performers use slides, film and music to re-create Berlin at its most daring and exuberant.

Distinguished historian Gerald Feldman, Director of the Center for German and European Studies at U. C. Berkeley, is our moderator.

A Spanish Paradise: The Moors in Andalusia

April 23 and 24, 1999

Friday, 8:00 pm to 10:15 pm

Troubadours to Flamenco: Andalusian Music Through the Centuries Music and dance unique to Spain is one legacy of the harmonious Moorish period. An exceptional evening of performance traces Andalusian music from the exotic rhythms of its North African and Eurasian roots, including the influences of the Roma (gypsies) and Jewish

and Christian troubadour tradition. All are evident in the vibrant modern form which is the program's finale—Flamenco.

Saturday 10 am to 4:00 pm: The Rich Legacy of the Moors

Discover how the dynamic Islamic Moors transformed Andalusia into a province sparkling with commerce and culture, in alluring contrast with the monasteries and castles of monarchical medieval Europe. The magic of this mix of cultures is still evident in fantastic Cordoba; the incomparable Alhambra in Granada; and the exquisite gardens and the Giralda bell tower of Sevilla, which became the seats of church and government following the Christian reconquest. F. E. Peters of New York University opens with "On the Edge of the Crusades." Charles Faulhaber, Chairman of the Portuguese and Spanish Language Department at U.C. Berkeley, moderates.



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Leonardo da Vinci